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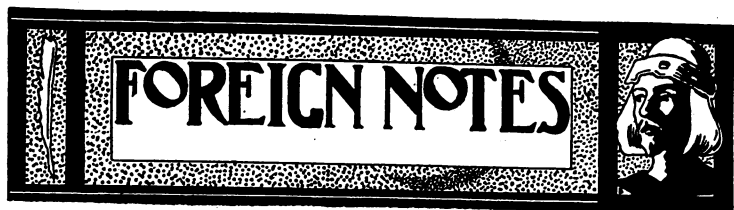
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LONDON, April 28.

The private view of the 137th Exhibition of the Royal Academy was held to-day, the exhibition opening to the public on May 1st. A first inspection shows the exhibition to be up to the average, although no picture may be regarded as of predominating importance. The one attracting most attention, because of the subject matter, is a family group at Blenheim Palace. John S. Sargent has painted the Duke and Duchess of Marlborough, their two children, two Blenheim spaniels, and the bust of the first Duke, all neatly arranged with proper settings. It is a conventional affair without great strength.

Luke Fieldes's portrait of Queen Alexandra occupies the place of honor. It is a less satisfactory likeness than Mr. Abbey succeeded in getting in his coronation picture. The president of the Royal Academy, Sir Edward Poynter, did not send anything of great moment, while Hubert Herkomer has a large canvas of a Bavarian peasant gathering that is interesting in its study of various characters.

Sir Laurence Alma-Tadema has taken a new departure in omitting his perennial marbles from the canvas he exposes. It is "The Finding of Moses," well drawn and of good color. James Shannon is represented by four portraits, but Edwin Abbey did not contribute. Mark Fisher, Arthur Chaplin and Charles Warren Eaton are creditable representatives of the American contributors. The exhibits number 1,832, with fewer oils and more water colors than last year.

LEE.

PARIS, May 1, 1905.

The "Salon des Champs Elysées," it used to be called, or the old salon, was opened on Saturday last. It is just the same as ever, an illimitable array of canvases, all reminiscent of previous occasions. Perhaps I was tired after my midnight ride from Dover—still I claim that in the best physical condition one cannot fail to be wearied with such an incongruous conglomeration of colors as one sees at this annual world's fair of paint. When I left, after six hours of patient examination, I was impressed with the inordinate quantity at the expense of quality.

Another impression retained is the suspicion that the old salon is becoming more and more academic, a like stagnancy against which the Romanticists of the last century revolted. Bouguereau, Robert-Fleury, Bonnat are the high priests of present-day art expression in France, and they dominate to a certain extent the products of less known men and of the younger painters. French art is becoming vapid and boring. Even the large Detaille, "Vers la Gloire," a mural painting in three panels, is academic in the extreme—our mural painters in the States do far better work. I will dismiss this class of work by merely mentioning that Chartran, Lefebvre, Gabriel-Ferrier, Jacquet, and others are there.

Some work, however, attracts attention. The Spaniards again come to the fore. Sorolla shows cattle bathing in the sea, which is inundated with sunlight. Carlos Velasquez has a bridal party, gathered in a crowded room that, for grouping, drawing and tonal quality, is excellent.

Of the Americans, Tanner is strong again in his Jerusalem types; George Elmer Browne, of New York, must be noted for his extremely successful Venetian work; Jules Pages, of San Francisco, has a realistic interior. Lawton Parker, of Ne-

braska, exhibits an excellent portrait of Mr. Ryerson, of Chicago, and Miss Klumpke a portrait of Mme. Camille Flammarion, the wife of the astronomer. Mr. Du Mond sends a vast canvas, "Sardanapalus Hunting Lions in the Desert," which has local color and drawing of anatomic exactitude. Abbott Graves, of Boston; Everett Warner, of Washington, and Miss Mary Green, of New York, also contribute. Henri Martin has a decorative canvas, "Summer," which is idyllic in its arrangement and suggestiveness. The portrait of Ambassador Horace Porter was painted by a German, Herr Finck, and is a striking likeness.

The Sculpture section includes a "Bacchante and Cupid," by Macmonnies; a bust of Francis Amasa Walker, by Brooks, for the Boston Public Library, and work by Amory Simons and Jeanette Scudder.

LEE.



At the Exhibition of the Society of American Artists, Mr. W. H. Shelton sold the following fourteen paintings for a total of \$4,290:

5.	Bolton Jones: "The Mill." M. Joost.....	\$300
10.	Birge Harrison: "Old Quebec." Geo. T. Bonner.....	350
30.	H. S. Hubbell: "The Poet." W. M. Chase.....	1,000
61.	B. K. Howard: "A July Nocturne." W. M. Chase.....	100
87.	Paul Cornoyer: "Madison Square Garden.".....	300
121.	Bessie P. Vonnok: Bronze. J. M. Clark.....	100
140.	L. M. Genth: "Gloucester Harbor." Adolph Lewisohn....	350
157.	Eli Harvey: Bronze. Miss M. Latimer.....	80
214.	H. S. Hubbell: "The Quiet Hour." W. J. Curtis.....	500
238.	Olive P. Black: "After the Shower".....	125
261.	A. W. Schwartz: "Gloucester Harbor." W. M. Chase....	85
265.	Everett Shinn: "French Music Hall." Mrs. H. P. Whitney	300
403.	C. C. Curran: "In the Orchard".....	200
415.	Bruce Crane: "Afternoon Shadows." Rich. J. Cook.....	500

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The following paintings were sold last month at Christie's:

E. Verboeckhoven: "Ewes and Lambs" (41x67), d. 1871.....	\$1,000
(This same picture had brought \$1,800 in 1888 at the Bolckow sale.)	
H. Fantin-Latour: "Roses" (21x27).....	2,300
H. Fantin-Latour: "Grapes" (21x26).....	1,470
Colin Hunter: "Landing Haddock" (27x48).....	735
Colin Hunter: "Voices of the Sea" (40x72).....	1,000
Copley Fielding: "The Wreck".....	1,415
H. Dawson: "River Scene".....	600
Frank Holl: "Widowed".....	1,440
J. Linnell: "Cattle and Sheep".....	1,470
Peter Graham: "Sheep on the Moor".....	2,150
F. Holl: "Doubtful Hope".....	1,155
J. Linnell, Sr.: "Harvest Time".....	2,780
Edwin Long: "Don Quixote".....	550
P. Nasmyth: "A View in Surrey".....	1,730
Alma Tadema: "Under the Archway".....	2,000
C. Troyon: "A Road Scene with Cattle".....	4,640
Auguste Bonheur: "Homeward Bound".....	1,730
P. J. Clays: "Marine".....	1,470
E. Frere: "Benumbed Fingers".....	785
Early German School: A Triptych, an Emperor and Empress on Horseback, and a Procession.....	680
G. Ferrari: "Madonna".....	870
H. Holbein: "Thomas Cromwell, Earl of Essex".....	865
Holbein School: "Erasmus".....	675
B. van Orley: "Madonna and Child".....	915

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At Christie's there was also sold Mr. H. G. Huggins's collection of engravings of the early English School, which brought \$30,700. The more important numbers were a fine first state, with a wide margin, of "Countess of Harrington," by V. Green, after Reynolds, which brought \$3,410. Second in importance was a first state engraving of "Lady Elizabeth Compton," by V. Green, after Reynolds, which was knocked down for \$2,625. In 1901 a fair impression of the same engraving was

sold for \$650. A fine impression of "Mrs. Pelham Feeding Chickens," by W. Dickinson, after Reynolds, brought \$1,950. A complete set of the thirteen "Cries of London," after J. Wheatley, in colors, was sold for \$2,045, although similar sets have at times sold for \$5,000, \$2,550 and \$4,000. The first published state of "Lady Charlotte Legge," by J. Grozer, after Romney, brought \$525. The first published state, with title in open etched letters of "The Daughters of Sir Thomas Frankland," by W. Ward, after Hoppner, was bid up to \$2,940—a price which has only been exceeded on two previous occasions, the record being something over \$3,000. A first state with wide margin, of "Countess Cholmondeley and Her Son," by C. Turner, after Hoppner, brought \$1,155. "A Party Angling" and "The Angler's Repast," printed in colors, after Morland, sold for \$405, and a first state of "Lady Beaumont," by J. R. Smith, after Reynolds, for \$355. "Mrs. Carnac," by J. R. Smith, after Reynolds, a second published state, sold for \$345, the record price for this print in 1901 being \$6,090. A second state of "Lady Bampfylde," by T. Watson, after Reynolds, brought \$450. (A first state was sold in 1901 for \$2,520.) "Innocence Alarmed," by R. Smith, after Morland, an impression in colors, sold for \$420.

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The following drawings were sold at the same place:

P. De Windt: "A River Scene," with barges and boat, \$260. D. G. Rossetti: "Hesterna Rosa," \$1,575; and the following paintings:
 W. Müller: "Low Life"..... \$915
 J. Holland: "Venice"..... 760
 D. G. Rossetti: "Head of a Lady"..... 575
 T. S. Cooper: "Cattle and Sheep by a River"..... 1,470
 T. S. Cooper: "Cattle in a Pasture"..... 630

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The sale of two hundred pictures and sketches by the late Kruseman van Elten brought \$9,334.50 on April 27th and 28th at the American Art Association.

The highest price was paid by the Metropolitan Museum of Art for "Autumn," \$600 being the figure. The other prices ranged down to \$40, according to size and importance of the canvas.

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An important sale of old prints is to take place in Amsterdam, Holland, on June 6th and following days, under direction of the Messrs. Frederik Müller & Co. The lots to be offered include:

A very fine collection of English and French Mezzotints and Color-prints, from a well-known collection at The Hague, by the following masters: Bartolozzi, Earlom, Hodges, A. Kauffman, Romney, Morland, Reynolds, Singleton, Smith, Hoppner, Wheatley, Ward, Watson, and others.

An excellent "oeuvre" of Rembrandt comprising superb impressions of the 100-guilders-print, "The Three Crosses," "The Taking from the Cross," Reinier, Anslu, his best landscapes.

A complete iconography of Van Dyck, including the brilliant first state of his own portrait, by himself.

Dutch engravings by celebrated masters, as Potter, Ostade, Suyderhoef, Visscher, Delft, and others.

A fine set of portraits of Napoleon and his contemporaries.

A rich collection of French, German and English portraits.

Durer's etching, woodcuts, etc.

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Two interesting art sales have been held at the Hotel Drouot, Paris, last month. One of these consisted of pictures and drawings by Toulouse-Lautrec and Steinlen. Some, if not all, of those by the latter were at one time in the collection of that notorious *chansonnier* Aristide Bruant, and served to illustrate Bruant's two collected editions of

verses. The Steinlen drawings, for the most part, realized only small prices, 500 francs being paid for one called "Au Bois de Boulogne," and 300 francs for "Au Bois de Vincennes." The highest price paid for any one picture by Toulouse-Lautrec was 4,500 francs, given for "A Montrouge." The second sale comprised the first part of the water-color drawings and sketches by Daniel Vierge. The pen drawings for the "Pablo de Ségovie" sold well, one alone fetching 1,050 francs, another 770 francs, and many of the others varied between four and five hundred francs each.

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Thirty paintings, mostly of American celebrities of the Colonial and Revolutionary periods, were sold for \$22,431 on April 26th at the rooms of the Anderson Auction Company. The Ellicott portrait of George Washington, by Gilbert Stuart, was knocked down for \$1,900. A portrait of General Andrew Jackson, by Charles Wilson Peale, went for \$1,775. The Lafayette portrait of Washington, by Peale, was sold for \$1,150. Mr. Macbeth purchased a portrait of Martin Van Buren, by Shepard Alonzo Mount, for \$300. "George Washington on the Battlefield at Trenton," by John Trumbull, brought \$710. John Neagle's portrait of Henry Clay went for \$900. Gilbert Stuart's portrait of Judge Nicholson was purchased for \$485, and his portrait of Timothy Pickering for \$375.

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